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ABSTRACT

Communication takes place when a speaker conveys new information to the listener. In second language teaching, information gaps motivate students to use and learn the target language in order to obtain information. The resulting interactive language use may develop affective bonds among the students. A variety of classroom techniques are available to turn more traditional classroom texts and instructional materials into an interesting challenge for students, especially at the university level. The basic procedures involve providing students with situations in which one student is in a position to say something his partner doesn't know. Through information gaps, each group member plays a vital role in group interactions because each has a vital link in the chain of information to be gathered. These techniques take the form of word games, word deletion, songs and poems, pairwork, small group work, jigsaw compositions, and variations using audiovisual aids. Advantages of the approach include increased classroom interaction and confidence. The principal disadvantage is the amount of time needed for the teacher to adapt existing materials. Some materials that can make this job easier are already available. A list of useful textbooks and video/computer software is attached, and 20 references are cited. (MSE)

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INFORMATION GAPS: THE MISSING LINKS TO LEARNING

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This paper will discuss a variety of techniques derived from the concept of "information gap" (Johnson 1981), techniques that can aid language instructors in turning the more traditional classroom texts and materials into an interesting challenge for students, especially at the university level. The usefulness and effectiveness of employing these techniques will also be examined.

Current trends in teaching English as a foreign language and recent language research (see Brown 1980, Hatch 1983) emphasize student-centered learning in which students learn to use the target language while interacting with each other on some specific communicative task. The underlying assumption is stated by Rivers (1985) as follows:

> *The most effective language teaching and learning takes place when we are devoting our efforts to conveying and receiving messages--our own messages and those of others.*

In other words, as Krashen (1982) points out, people "acquire" language more readily when given opportunities to focus on communication in an authentic setting rather than on grammatical structures.

Assuming that communication leads to acquisition, it makes sense that the teacher should provide students with frequent

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opportunities for autonomous interaction. It is, however, my impression that Japanese students are rather inhibited in their ability to use English autonomously. This inhibition is attributed to many social and psychological factors. Instructional emphasis on translation is certainly considered to be a major factor. In regards to the relation between inhibition and instructions, Rivers (1983: 48-49) notes:

> *We must not feel that interaction is somehow wasting time when there is so much to learn. Unless [the] adventurous spirit is given time to establish itself as a constant attitude, most of what is learned will be stored unused and we will produce learned individuals who are inhibited and fearful in situations requiring language use. (emphasis mine)*

Thus, a pedagogical question arises: How do we go about encouraging and motivating students to use what they have learned?

It is my contention that the concept of information gap has some implications for "bridging the gap to autonomous interaction" (Rivers 1983). The basic idea behind the information gap is simple:

> *"In real life, communication takes place between two (or more) people, one of whom knows something that is unknown to the other(s). The purpose of the communication is to bridge this information gap" (cf. Morrow cited in Johnson, 1981:62).*

As Morrow (Johnson 1981) says, the concept of information gap is one of the most fundamental in the whole area of communicative teaching. Normally, communication takes place when the speaker conveys new or unknown information to the listener who does not already know it. If the listener already knows in advance what the speaker is going to say, then obviously there will be no real exchange of new information. (cf. Lyons cited in Brumfit, 1979:

200). Simply put, the concept of information gap must be operating in order to motivate students to use the language and learn the language. Hereafter, we may refer to those activities or techniques derived from the concept of information gap as "IG activities or techniques".

As suggested earlier, the major function of IG activities is to motivate students and give them confidence to use the target language. Using the language interactively may, in turn, help develop 'affective bonds' among the students who are encouraged to work together. Thus, it seems that the use of IG techniques has both cognitive and affective advantages. We must bear in mind that meaningful learning takes place when the learner comprehends the material and intends to integrate the material being learned into his own cognitive structure (cf. Ausubel 1968). Information gap is the basic requirement for meaningful learning to occur since there is no reason to learn when there is nothing new to learn.

The IG techniques I will discuss may not lead directly to what Rivers (1983) calls "autonomous interaction" since, in an autonomous interaction, students use any means available to get their ideas across--seeking information, establishing and maintaining social relations, giving information, and so on--with no control on the part of the teacher. By contrast the IG techniques suggested below involve some type of control. In this regard, we may refer to them as "meaningful drills" (Paulston

1980) which will help students bridge the gap to autonomous interaction.

TECHNIQUES

In this paper, I will describe several student-centered learning techniques which I have used successfully with Japanese university students. The basic procedures involve teaching and providing students with situations where one student is in a position to say something that his partner doesn't know. Through the use of information gaps, each member plays a vital role in the group interactions because everyone possesses an essential 'link' in the chain of information to be gathered by the group.

Word Games

The simplest form of information gaps can be found in the two traditional English party games of 'Hangman' and 'Consequences', where participants have to provide the necessary information to enjoy playing these games. In 'Hangman', participants fill in the blank spaces to guess the mystery word. In 'Consequences', each participant has to provide the necessary information, including names of characters, places and dialogues which conclude in a most unusual group story. To begin Consequences, students are divided into groups of eight to ten persons each. Then sheets of paper (105x150 mm.) are handed out with instructions for students to fold the paper in half, quarters, and eighths. Here, as in Total Physical Response (Asher 1982), the

teacher performs the action while students listen and learn by doing. The folding provides the lines on which the students can then write their 'chain' stories. Next, students are requested to write a woman's name on the top line. Then the top line of the paper is folded back to cover the writing and passed to the next person, who adds an adjective or two describing the woman. Again the paper is folded back and passed along. Then the next person writes "met...(a man's name)", folds the paper and passes it again. All of the papers continue being passed until all of the following items have been written on them:

A woman's name

An adjective describing a woman

(Met) A man's name

An adjective describing a man

A place where they met

What she said to him

What he said to her

What happened (the consequence)

What the news headline said (the next day)

When the papers are unfolded and read out in their groups, the students listen intently and greatly enjoy the absurd and strange results or 'consequences' of their work. Then each group chooses its most unusual story to read aloud to the whole class. (See Maley in Johnson, 1981:141 for further variations.)

Both Hangman and Consequences are quite effective in arousing student interest since they emphasize the unknown and demand an active response from each member of the group. Also, these game exercises are effective tools for providing students with an opportunity to assert themselves in the target language while building group cohesion and interaction in the classroom.

Word Deletion

The cloze procedure (Oller, 1979:341) where every nth word is left blank in a text is another useful device which provides many variations of IG activities. First, original passages or those extracted from texts or other materials are prepared in such a way as to engage and challenge students to complete them without the students feeling overly threatened or tested. The following is an example of an adapted cloze exercise:

CARD A:

_____ *was born and* _____ *up in a small* _____
outside of _____. *When she* _____ *twelve years* _____
she wanted ____ *be a* _____; *but* ____ *she grew older*
_____ *decided* _____ *become an engineer. So she* _____
many subjects _____ *she was in high* _____ *and ...*

CARD B:

Mayumi was _____ and brought ____ in a small town
_____ of Tokyo. _____ she was _____ years old
she _____ to be a detective; ____ as she _____ older
she _____ to become an _____. So she studied
many _____ while she was in _____ school and ...

In doing this exercise, students are initially encouraged to fill in the blank spaces on their cards by themselves. This, of course, is a good test of their ability to discern what words or structures might best fill in the blanks. Then, instead of the teacher supplying the missing words, the students themselves can read aloud to each other in pairs and discover the words missing from their respective cards (Card A & Card B). Since these cards contain the same story with different words deleted and blanked out of each text, the students have only to read them together to complete the task. (A variation of this exercise, for lower level students and with less student involvement, is to have one student read the original text while the other completes the cloze version. After the first reading, they exchange papers so that both students have a chance to listen, read and check each other's work.)

This exercise first gives students time and space to focus on possible answers to the passage; then through an exchange of

information they are able to listen, understand and complete the exercise. Through mutual encouragement and interaction, students find that they can communicate with each other in another language. At first they may feel anxious and have some difficulty in filling in the blanks, but their fears are easily dispelled once they realize they can depend on each other for the answers. For some, a hesitancy to work together and understand each other's pronunciation may occur, but after repeated pronunciation and spelling aloud of difficult words, most seem satisfied with their joint efforts at the conclusion of this exercise.

Songs & Poems

When songs and poems are prepared as cloze exercises, they provide students an opportunity to learn about English rhyme and rhythm as well as to help improve their listening comprehension. These can be chosen to emphasize a particular structure or a personal theme or interest. In the following examples, the song has been chosen to stress reductions of speech and future tense, while the poem sets the theme for a particular holiday.

An example of a song:

See you in September

by The Tempos

I'll be ( ) each and every night,
While you're ( ) don't forget to ( ).

See ( ) in September.
( ) you when the ( )'s through.
Here we ( ) saying ( ) at the ( )
Summer ( ) is taking ( ) away.

Have ( ) good time, but ( )
There is ( ) in the summer ( ) above
( ) I see you in ( )
or ( ) you to a summer ( )?

Counting the ( ) til I'll be ( ) you,
Counting the ( ) and the ( ) too.

An example of a poem or rhyme:

Visit from St. Nicholas

by Clement C. Moore

'Twas____night before Christmas, when_____through the house,
not a creature _____ stirring, not even a _____;
The stockings were hung _____ the chimney with care,
_____ hopes that St. Nicholas soon would be _____; etc.

Both exercises provide not only listening and structural practice, but also a chance for students to relax and enjoy a few moments of pleasure singing or reading together in anticipation of their holiday adventures.

The use of blank spaces or cloze exercises requiring student interaction proves to be a useful device for second language learning because it provides incentives for students to think and work on their own in the target language. In effect this filling in of "gaps" is characteristic of the language "games" that everyone experiences in acquiring their first or native language. The natural process of learning words and meanings in our first language involves filling in the missing gaps of information

through our use of intellectual guessing or trial and error activities. This guess work is subsequently verified or disproved in our interactions with others. This use of gaps, especially among second language learners, mirrors the natural process of learning where there is no fear or reprisal associated with making mistakes. Rather, mistakes are the means through which we experiment and unconsciously learn our first (and hopefully, second) language.

Pairwork

Talk and Listen (Via, 1976) and **Pairwork** (the name of a text which best demonstrates this technique. See Watcyn-Jones, 1981) require students to work together in pairs while "talking" and "listening" to each other. In order to complete a conversation activity, students "talk" about the messages provided on their card and "listen" to the messages omitted from it. To explain briefly, each pair of students has separate cards or texts, Part A or Part B. Student pairs have to share and exchange information with each other to complete the language task of a given exercise.

The following is an example of **Talk-and-Listen Cards** (adapted from Molinsky 1983:68-69 **Side by Side**):

CARD A:	CARD B:
Have you heard about Kenji?	.....
.....	*No, I haven't. What happened?*
He broke his leg last week.	.....
.....	*That's terrible! How did he do that?*
He was playing soccer...and he had never played it before.	.....
.....	*Poor ( )! I hope he feels better soon.*
Me too.	.....

These **Talk-and-Listen** cards are prepared beforehand by the teacher. Each card has the lines of only one speaker, which requires that both students listen carefully to each other to understand the content. First, student A reads his line silently to himself. Then he makes eye contact with the other student and says his line. The other student, continuing the eye contact, listens to understand the content. Then she says her line following the same procedure as the first student. Because pairs must talk and listen carefully to understand each other, the "conversation is not recitation, but communication" (Via, 1976:18).

Pairwork usually consists of larger segments of text which have been omitted from either Part A or Part B of an exercise. Once again students have to share information to complete the

task. A typical example of this exercise is found in a map reading or picture observation activity where neither student is allowed to look at the other's paper. At first, after initial questioning of each other, both students seem to share identical drawings until they discover that a certain number of objects are missing or unidentified in their respective drawings. After comparing and labeling the missing items, the pairs of students are able to complete the task. Then they are rewarded for their efforts by looking at and comparing each other's papers. (Note: It may help to provide a clue regarding how many objects are missing.) Many variations of this exercise can be practiced just as effectively with cuisiniere rods (Algebricks) and other classroom objects.

Small Group Work

Often exercises which provide information gaps similar to those above can be expanded to include five or six more students in small group activities. A brief example of a follow-up activity to the Talk-and-Listen card exercise (mentioned above) helps demonstrate this. Prior to this activity, I copied and cut out illustrations to create sets of eight small-sized cue cards which were placed in envelopes to give to each group of students. The following are some examples of the information provided on these cue cards:

Name	*Illustration*	*Cues on each card:*
Stella	*a wrestler*	*injure her knee / wrestle*
Irene	*singing*	*lose her voice / sing opera*
Edward	*a boxer*	*get a black eye / box*
Brian	*dancing*	*sprain his back / do the tango*
Rover	*a dog*	*break his front teeth / chew on a steak bone*

etc.

After the students show that they have understood and can use the conversation from the Talk-and-Listen cards, an envelope is given to each group of six to eight students. Each student in turn takes out a card and initiates a dialogue similar to the one already practiced. This activity calls for a lot of group listening and interaction to complete the whole set of cards. A key indication of whether or not students have understood this exercise is when the Rover card is played, for only the student holding the card knows that Rover is the name of a dog. Had the other students seen the card or known the content prior to this activity, it would not have been as challenging and as interesting for them. These information gaps play a vital role in motivating the students to share in this activity.

In the generative part of this activity, students are given an opportunity to demonstrate their creativity when the blank card is drawn (a card is left blank purposefully in each set to challenge the students to create their own situations). With

this card, students are able to invent unique stories that relate to other students in their groups. For example:

(Hiroshi) came to class late / having overslept; fell asleep under a tree / having drunk only one beer; broke leg / skating; broke heart / fell in love; burned arm / ironing; caught a cold / fell into a lake; cut finger / cooking soup; etc.

This story-telling makes the exercise much more interesting, personal and realistic for them. It helps not only to relax the students, but also keeps them busy using the target language in face-to-face communicative interactions.

Jigsaw

The next exercise known as "Strip Story" (Gibson, 1975) is a "jigsaw" activity which requires students to piece together parts of a language puzzle in order to complete a task. A short story of approximately ten lines is prepared by the teacher (or it can be created by student groups) in advance. The story is typed or written line for line on a sheet of paper which is then cut into long strips. These pieces are shuffled and re-distributed to different members of each group. The number of lines should be adjusted to fit the number of students in each group. Each person takes a strip of paper and silently memorizes its message/ content for approximately one minute. After the papers are collected, students are expected to re-construct or piece together the story as they individually tell their message to the group. Since there may be some confusion the first time this is

attempted in class, the teacher should set a time limit and monitor each group so the members can unravel the mystery on their own. Also, I have found that it helps to tell the students initially that their messages are "top secret" so they should not share them with their neighbors until time to do so. In large classes it helps to print the story out of order before cutting it up to keep students from literally piecing it back together. The following is an example of a strip story which demonstrates that the story lines given on a slip of paper do not have to be all complete sentences. In fact, partial sentences often help students to reconstruct the story. (The mark / indicates where the papers have been cut.)

/ *As the sun was slowly setting* /

/ *Kenji and Mariko were walking quietly along the path.* /

/ *Suddenly a small light flashed in front of them.*/

/ *Mariko reached for Kenji's hand* /

/ *as he looked into her frightened eyes.* /

/ *Then from a distance footsteps could be heard.* /

/ *Both Kenji and Mariko started to run....* / ... *etc.*

As a follow up to this exercise, the students can recite their individual lines to the group as a dictation and, time permitting, can continue the story on their own before re-telling their story to another group. There is usually more than one story in circulation in class and, after re-telling their

"finished stories", students write them up as a group composition.

One advantage of this activity is that each student is responsible to retain and relate his or her own message, while simultaneously listening attentively to the others in his group. This task requires cooperation and interaction from the whole group, so students have to be prepared to interact. Also the four basic skills of reading, writing, speaking and listening are practiced in this activity, especially if the teacher requests students to generate their own original endings to the stories.

Audio & Visual

Jigsaw Picture Stories is another technique which employs many of the same procedures found in **Strip Story.** Instead of reading sentences, the students are given a sequence of pictures to re-order and tell as a story. First, the class is divided into four equal groups. Members of each small group are placed around a large picture which they are asked to look at and describe to each other to the best of their ability. They are allowed to take notes if they wish. The students are unaware that their picture has been taken out of a set or sequence of pictures which tells a story (the example used here was from Byrne's **Progressive Picture Compositions**:1976). After students have an adequate opportunity to discover all the necessary vocabulary and to discuss what the picture is about, the picture is taken away from each group. Then students, usually in pairs,

are sent to join new groups where each pair has one of the four different pictures to describe to the other three pairs. Eventually a story line emerges when they realize that each of their pictures are a part of a larger story. Finally, they construct their own story and prepare to re-tell it to other student groups who have been working on a different set of pictures. Here, as in Strip Story, the final product of the finished story is not as important as the process of the students' interaction while searching for words to describe and tell others about their pictures.

Jigsaw Listening, an audio variation of jigsaw techniques, engages small groups of learners in various listening and comparing tasks. Both **Listening Links** and **PAIRallels** provide excellent examples of this technique which can be used effectively either in the language laboratory or wherever three separate tape recorders are available. As before, the class is divided into small groups with each group listening to a separate tape segment. Then, after confirming the details of their tape segment, students re-tell their part to other student groups who have been working on different segments of the taped story or dialogue. Once again the initial listening comprehension provides students with an abundance of material with which to interact while searching for words to describe and tell others about their own taped segments. (See **Notes** at the end for other listening resources.)

Today the video arena provides a very large array of untapped materials or resources begging to be used effectively in the language class. In video recording, simple camera work taken by class members can be played back and shown in a new way by merely turning off the sound and having students supply dialogues or summaries to the scenarios. This technique as well as pausing in the middle of a scene (to give students a chance to predict the outcome) can be done easily with any prerecorded material and adds further dimensions to information gaps. Also, commercial ESL interactive video packages such as "Switch On," "Follow Me to San Francisco," "Flight 505," and most recently "The Lost Secret" offer students plenty of listening comprehension and a chance to interact with people on the screen.

Finally, limitless opportunities exist for learning languages through the use of information gaps in the developing field of interactive computer software. Users best demonstrate this in their enthusiastic response to such programs as "Hangman," "Reader Rabbit," "Reading with Captain Yes," "Trivia Game," and to role simulations such as "Oregon Trail" and "Where in the World is Carmen San Diego?". Also there are special foreign language software programs (c.f. C. Chomsky's The M-ss-ng L-nks in English, Spanish, French and German) as well as different types of computer-assisted language learning (CALL) programs. EFL teachers would do well to acquaint themselves with all of these possibilities. An important element in interactive software programs is that they have the capability to

provide innovative learning activities and problem solving skills so that students can learn the language quite autonomously.

CONCLUSION

The advantages of using the information gap technique are evident in the increased amount of communication skills and student interaction occurring in the classroom. In these activities, students engage in considerable language assessment of vocabulary, sentence structures, spatial relations, descriptions, etc. Students learn to speak up and assert themselves by relating what they have seen and discussed with previous group members. Also, students feel more secure as they can depend on their group, a partner or the teacher to help whenever they have problems expressing themselves. Furthermore, as students become wholly involved in using the target language to complete the given tasks, motivation is no longer a major factor. There still may be some problems with the use of the native language in the classroom, but it should remain minimal with the increased student involvement.

The main disadvantage of using the information gap technique is the amount of time and effort required of the teacher to produce the materials. Preparing the materials involves reproducing the originals, "whiting out," cutting and pasting, and indexing them for future use. Since most EFL textbooks already include too much information in them, it is necessary that portions be reproduced or copied from them in order to delete different

sections for student use. Also, the more complex or intriguing the task, the more demanding the work is for the instructor. However, once materials are produced, they can be used over and over again.

A few welcome exceptions to the norm in EFL textbooks have made an appearance in such texts and teaching aids as **Pairwork** A & B, **Listening Links** and **PAIRallels**. What makes these materials unique is that the information has been separated into different interdependent texts (**Pairwork A** and **Pairwork B**) or recorded on different audio tapes (**PAIRallels** and **Listening Links**). Furthermore, the most recent communicative English language texts (**English Firsthand, Great Ideas,** etc.), which rely heavily on information gaps and offer an excellent alternative to the more traditional texts, are making a much greater impact on the current EFL market. While I applaud these developments, I would like to see an even greater variety of exercises than the usual situational fare of train and bus schedules, maps, dialogues, etc. Such variety eventually could induce students to prepare their own materials in order to provide information gaps for their fellow learners.

In summary, if we are to encourage students to use their own abilities and to stimulate their imagination to think, listen and speak in the target language, it seems essential that language tasks, such as information gaps, be devised to place students in ambiguous situations where they must use all their linguistic knowledge, skills and imagination to solve the puzzles presented

in the task. Too often EFL students are over-dependent on direct word-for-word translations; what they need to develop is an alternative style of learning in order to use the target language more efficiently. These information gap exercises seem to be a necessary and corrective step to help facilitate student interaction and interdependence in the foreign language classroom. They also help prepare students to become more independent language learners because the students can assert themselves in the target language.

Though EFL publishers are slowly becoming aware of the necessity of information gaps in communicative activities, more needs to be done in publications of English materials at all levels so that students can begin to rely on themselves as language users instead of depending upon their teachers or the more traditional approaches of language learning. Finally, I would urge all language teachers and publishers to seriously consider a more liberal use of information gaps in future course work and textbooks to help facilitate genuine language learning and communication in the EFL classroom.

NOTES

Useful textbooks providing information gaps:

Listening:

Anderson, K., Breugging K. & Lance, J. 1983. ***Missing Persons: A Radio Play.*** *New York: Longman Inc.*
Asano, H., Uruno M. & Rost M. 1985. ***Basics in Listening.*** *Tokyo: Lingual House.*
Geddes, M. & Sturtridge. 1979. ***Listening Links.*** *London: Heinemann Books.*
Kisslinger, E. & Rost. 1980. ***Listening Focus.*** *Tokyo: Lingual House.*
Rost, Michael. 1981. ***Listening Contours.*** *Tokyo: Lingual House.*
Schecter, Sandra. 1984. ***Listening Tasks.*** *Cambridge: Cambridge U.P.*
Todd, Francis. 1981. ***Focus Listening.*** *London: Macmillan.*

General Course Textbooks:

Abbs, B. & Freebairn. 1979. ***Building Strategies.*** *London: Longman Group.*
Abbs, B. & Sexton, M. 1978. ***Challenges.*** *London: Longman Group.*
Blasky, A. & Chafcouloff, E. 1985. ***Faces.*** *Tokyo: Lingual House.*
Byrd, D. & Clemente-Cabetas. 1980. ***React Interact.*** *N.Y.: Regents.*
Helgesen, Marc, et.al. 1985. ***English Firsthand.*** *Tokyo: Lingual House.*
Jones, L. & Kimbrough, V. 1987. ***Great Ideas.*** *Cambridge: C.U.P.*
Lozano, F. & Sturtevant. 1982. ***Life Styles.*** *New York: Longman Inc.*

Special texts:

Byrne, Donn. 1976. ***Progressive Picture Compositions.*** *London: Longman Group Limited. (Picture Compositions)*
Davies, E. & Whitney, N. 1979. ***Reasons for Reading.*** *London: Heinemann Educational Books. (Reading strategies)*
Geddes, M. & Sturtridge. 1982. ***Reading Links.*** *London: Heinemann Books.*
Molinsky, S. & Bliss, B. 1983. ***Side by Side.*** *Englewood Cliffs, N. J.: Prentice-Hall Inc.*
Nomura, Yoko. 1982. ***Pinch & Ouch: English Through Drama.*** *Tokyo: Lingual House. (Talk and Listen: Drama)*
Rost, M. & Lance, J. 1984. ***PAIRallels.*** *Tokyo: Lingual House.*
Watcyn-Jones, Peter. 1981. ***Pairwork Books A & B.*** *Middlesex, England: Penguin.*
Yorkey, R. 1985. ***Talk-A-Tivities.*** *Reading, MA.: Addison-Wesley.*

Video & Computer Software:

Carroll, Walter, et. al. 1985. ***Flight 505.*** *London: BBC English.*
Griffin, S. 1981. ***Follow Me to San Francisco.*** *New York: BBC/Longman.*
Menne, Saxon. 1982. ***Switch On.*** *Surrey, England: Nelson Filmscan.*
O'Neill, R. & Shovel, M. 1988. ***The Lost Secret.*** *London: BBC English.*

--- computer ---

Chomsky, C. & Schwartz. ***M_SS_NG L_NKS: A Game of Letters and Language.*** *Pleasantville, New York: Sunburst Communications.*
Grimm, Leslie. 1986. ***Reader Rabbit.*** *Menlo Park, CA.: The Learning Co.*

Portwood, G. and Lauren Elliott. 1986. **Where in the World is Carmen San Diego?**. San Rafael CA.: Broderbund Software, Inc.
Public Domain Software: **Hangman, Trivia Game, Oregon Trail**, etc.
Wyatt, D. 1986. **Reading with Captain Yes**. Reading, MA :Addison-Wesley.

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Brown, H. D. 1980. **Principles of Language Learning and Teaching**. Englewood Cliff, N.J.: Prentice Hall.
Brumfit, C.J. and Johnson, K. (eds) 1979. **The Communicative Approach to Language Teaching**. Oxford: Oxford University Press.
Gibson, Robert. 1975. **Read The Strip Story: A Catalyst for Communication**. TESOL Quarterly, Vol. 9, No. 2 (June 1975): 149-154.
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Johnson, K. & Morrow, K.E. 1981. **Communication in the Classroom**. London: Longman.
Krashen, S.D. 1982. **Second Language Acquisition and Second Language Learning**. Oxford: Pergamon Press.
Maley, Alan & Duff, Alan. 1982. **Drama Techniques in Language Learning**. Cambridge: Cambridge University Press.
Moore, Clement. 1823. "Visit from St. Nicholas". A traditional Christmas story.
Oller, John W. 1979. **Language Tests at School**. London: Longman Group.
Paulston, C. 1970. **Structural Pattern Drills: A Classification**. Foreign Language Annals, 4: 187-93.
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_____. 1985. **The Interactive Approach**. JACET lecture at Sophia University, Tokyo. (Review by Kugimiya, Y. **The Daily Yomiuri**, May 30, 1985, p. 7.)
_____. 1987. **Interactive Language Teaching**. Cambridge: Cambridge University Press.
Rixon, Shelagh. 1979. 'The information gap and the opinion gap', **English Language Teaching**, 33:2, 104-106.
Tempos, The. 1975. "See You in September." Re-released on **American Graffitti**. MCA, 9254-55, 1975.
Via, Richard. 1976. **English in Three Acts**. Hawaii: East-West Center, University Press of Hawaii.
Widdowson, H. G. 1979. **Teaching Language as Communication**. Oxford: Oxford University Press.
Winn-Bell Olsen, Judy E. 1981. **Communication Starters**. San Francisco: The Alemany Press.